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A SHORT HISTORY

OF

*The School for Scandal*

*The Rivals*

AND

*She Stoops to Conquer*

BY

AUSTIN BRERETON

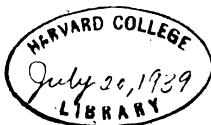
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*Edwin F. Edgett*

#### NOTE.

*In connection with this, the third edition of the Short History of our three great classical comedies, it should be recorded that Messrs. Harrison and Maude revived "She Stoops to Conquer" at the Theatre Royal, Haymarket, on Tuesday, January 9th, 1900. The comedy was played until Saturday, March 24th, inclusive, eighty-five representations being given. Goldsmith's play was followed on Tuesday, March 27th, by "The Rivals," which was acted until Saturday, June 16th, inclusive, Sheridan's first play being thus represented eighty-three times. The revival of "The School for Scandal," under the same management, will take place on Tuesday, June 19th.*

*June, 1900.*

## THE SCHOOL FOR SCANDAL.

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“THE School  
for Scan-  
dal,” the third,  
in point of  
time, of this  
famous trio of  
comedies, is,  
perhaps, the  
greatest in re-  
gard to merit,  
as well as  
popularity.  
Like the other  
two noted  
plays, it is  
closely iden-  
tified with the  
Haymarket

Theatre. It is the fourth of Sheridan's plays, “St. Patrick's Day; or, the Scheming Lieutenant” and “The Duenna” having been produced between it and “The Rivals.” The former is a farce, written to suit the style of, and out of gratitude to, an actor, Clinch, who had come to the rescue of the part of Sir Lucius O'Trigger on the second performance of “The Rivals.” “The Duenna,” which Sheridan wrote to the music

of his father-in-law, was the great feature of the theatrical season of 1775-76, an event which further increased his popularity. The road to fortune was now open, and, Garrick wishing to retire from actual work in connecton with Drury Lane Theatre, Sheridan acquired an interest in the property, and in September, 1776, commenced his management of the house with a revival of "The Rivals." His new comedy was seen on May 8th, 1777, for the first time, and tradition relates that it had to be got from him bit by bit, the last act only being placed in the hands of the actors five days before representation. There was only "one rough draft of the last five scenes scribbled upon detached pieces of paper; while of all the preceding acts there are numerous transcripts scattered promiscuously through six or seven books, with new interlineations and memoranda to each." The last leaf of all contained "the following curious specimen of a doxology, written hastily in the handwriting of the respective parties," at the bottom:

"Finished at last; thank God!

"R. B. SHERIDAN."

"Amen!

"W. HAWKINS."

The latter person, whose name, otherwise unknown, has thus been handed down to posterity, was the prompter. Even then, the play being finished, its representation was held in jeopardy. Sheridan, speaking in the House of Commons eighteen years later, related the circumstances. On the night before the first appearance of "The School for Scandal," Sheridan was informed that it could not be performed, as the Lord Chamberlain

had refused the license. It happened at the time that there was a spirited contest for the office of Chamberlain, and one of the contestants had been charged with practices similar to those of Moses, the money-lender in the play, in advancing money to young men under age, and it was supposed that the character in the play was levelled at the would-be Chamberlain. All difficulties were, however, speedily removed, and the play saw the light under circumstances which, however unfavourable they may have been in appearance, had a brilliant and lasting result. Even Garrick attended the rehearsals, and "was never known on any former occasion to be more anxious for a favourite piece." His interest in the play was, indeed, paternal. "A gentleman, who is as mad as myself about 'The School,'" he wrote, "remarked that the characters upon the stage, at the falling of the screen, stand too long before they speak. I thought so, too, on the first night. He said it was the same on the second, and was remarked by others. Though they should be astonished and a little petrified, yet it may be carried to too great a length."

The comedy was not published in any authorised edition during the author's life—the keeping of it in manuscript meant larger profits in the theatre than if it were published—but a pirated copy soon appeared in Dublin. Following "hard upon" its first London production, it appeared, in one form or another, in France. The first cast of the principal actors was as follows:—Sir Peter Teazle, T. King; Sir Oliver Surface, R. Yates; Sir Benjamin Backbite, J. Dodd; Joseph Surface, J. Palmer; Charles Surface, "Gentle-



man" Smith; Lady Teazle, Mrs. Abington; Mrs. Candour, Miss Pope; Lady Sneerwell, Miss Sherry.

A word as to the first Lady Teazle, Mrs. Abington, who, it should be observed, had refused to play Miss Hardcastle for poor Goldsmith. She raised herself from a tavern girl to an actress of the highest refinement. In the dexterous and graceful management of the fan she had no equal, and, while her voice itself was wanting in tone, yet she used it so well that the defect was never noticed. Garrick hated her. "She is below the thought of any honest man or woman; she is as silly as she is false and treacherous," was his opinion of her. She was, however, a great popular favourite. Dr. Johnson, at her request, attended her benefit. The inquisitive Boswell could not resist the temptation to question the Doctor. "Why, sir, did you go to Mrs. Abington's benefit? Did you see?" "No, sir." "Did you hear?" "No, sir." "Why, then, sir, did you go?" "Because, sir, she is a favourite with the public; and when the public cares a thousandth part for you that it does for her, I will go to *your* benefit too."

"The School for Scandal" has been so frequently played that the mere record of all the performances in London would occupy a lengthy chapter. But some of the leading representations may be briefly referred to. The Haymarket Theatre comes strongly into evidence by reason of its share in the comedy. The play was revived at this theatre on July 4th, 1839, with the elder Farren as Sir Peter, Mr. Walter Lacy as Charles, Mr. Buckstone as Crabtree, Miss Taylor (Mrs. Lacy) as Lady Teazle, Mrs. Glover as Mrs. Candour,

and, indeed, a remarkable cast in general. It was again played here for the opening of the autumn season of 1865, and, six years later, Miss Amy Roselle played Lady Teazle. On November 8th, 1873, the house re-opened for the winter with "The School for Scandal," Miss Madge Robertson (Mrs. Kendal) appearing as Lady Teazle, Mr. Kendal as Charles Surface, H. Howe as Joseph, W. H. Chippendale as Sir Peter, and Buckstone as Backbite. Again, in May, 1879, Mrs. Bernard-Beere acted Lady Teazle at the Haymarket.

Of all the noted actors of the past who played Sir Peter, W. Farren was generally considered the best. The character has been acted by Fawcett, Munden, and others of the old school, including Sam. Emery, Phelps, and Frank Matthews. As for Lady Teazle, the names of Dora Jordan, Mrs. Nesbitt, Mrs. Stirling, Mrs. Hermann Vezin, Amy Sedgwick, Miss Herbert, Amy Fawsitt, Ada Cavendish, and Adelaide Neilson, in addition to those already mentioned, instantly occur to the mind. Lady Bancroft and Miss Ellen Terry must also be included in the list. The former, then Mrs. Bancroft, appeared in the character in the revival at the old Prince of Wales' Theatre, in April, 1874. Miss Terry first acted the part at the Gaiety Theatre, on June 20th, 1877, on the occasion of a benefit to Charles Lamb Kenney. "The School for Scandal," indeed, has always been a safe card for a benefit performance. Thus, on March 2nd, 1874, it was given at Drury Lane on the retirement of Benjamin Webster, the remarkable cast including Phelps as Sir Peter, Sam. Emery as Sir

Oliver, Creswick as Joseph Surface, Charles Mathews as Charles, Buckstone as Backbite, Compton as Crabtree, H. J. Montague as Careless, Toole as Moses, Helen Faucit (Lady Theodore Martin) as Lady Teazle, and Mrs. Stirling as Mrs. Candour, other well-known players appearing in the remaining parts, and, "for this occasion only," as supernumeraries. At the same theatre, two years later, there was another memorable performance of "The School for Scandal," Henry Irving being the Joseph Surface. This was not by any means this actor's first connection with the play, for, in June, 1868, he was a member of the Queen's Theatre, Long Acre, when he acted Charles Surface, the Lady Teazle being Nellie Moore.

It has already been noted that "The School for Scandal" was not published in an authentic version during Sheridan's lifetime. On being appealed to by a publisher for permission to print an authorised edition, Sheridan is reported to have excused himself from so doing on the ground "that he had been nineteen years endeavouring to satisfy himself with the style of 'The School for Scandal,' but had not yet succeeded." The real reason is, however, to be found in the fact previously observed. There is no particular value, so far as the accuracy of the text is concerned, in "first editions" of Sheridan, but, within the last two years, a set was sold at Sotheby's for the following prices: "The Rivals," £18; "The School for Scandal," £24; "The Critic," £3 10s.; "A Trip to Scarborough," £5; "The Duenna" and "Pizarro," £3 each.

The appearance of Moore's untrustworthy memoirs

of Sheridan was the opportunity for a searching review of the brilliant author in *Blackwood's Magazine*, February, 1826. Of Sheridan as a dramatist, the article said: "He stands at the head of all Comedy since Shakespeare. . . . 'The Rivals' will live as long as the language. . . . 'The School for Scandal' stands at the head of our 'Comedies of Manners.' Its wit, the more admirable, not from its remoteness, but from its obviousness, its strong distinctness of character, and its plain progress of story, leave it without a rival." Those words, written nearly ten years after Sheridan's death—on July 7th, 1816, at 17, Savile Row—have been abundantly borne out by the world-wide success of these matchless comedies.

In Sheridan's success the actors, for more than a century and a quarter, have had a considerable share. This is the graceful acknowledgment which the author made of their aid in the production of "The Rivals."

"It is usual, I believe, to thank the performers in a new play for the exertion of their several abilities. But where (as in this instance) their merit has been so striking and uncontroverted as to call for the warmest and truest applause from a number of judicious audiences, the poet's after-praise comes like the feeble acclamation of a child to close the shouts of a multitude. The conduct, however, of the principals in a theatre cannot be so apparent to the public. I think it, therefore, but justice to declare, that from this theatre (the only one I can speak of from experience) those writers who wish to try the dramatic line will meet with that candour and liberal attention which are generally allowed to be better calculated to lead genius into excellence than either the precepts of judgment or the guidance of experience."

Thus said the author of the actors. Let us reverse the case, and see what the actor says of the author. This is the opinion expressed by Sir Henry Irving in Mr. Fraser Rae's excellent biography of Sheridan :

"Sheridan brought the 'Comedy of Manners' to the highest perfection, and 'The School for Scandal' remains to this day the most popular comedy in the English language. Some of the characters, both in this play and 'The Rivals,' have become so closely associated with our current speech, that we may fairly regard them as imperishable. No farce of our time has so excellent a chance of immortality as 'The Critic.' A playwright of whom these things are commonplaces must have had brilliant qualities for his craft; but the secret in this case, I think, lies in the pervading humanity of Sheridan's work. This is the only preservative against decay."

For purposes of record, the following complete list of Sheridan's dramatic works, with their dates of production, is given. At Covent Garden: "The Rivals," January 17th, 1775; "St. Patrick's Day; or, the Scheming Lieutenant," November, 1775; "The Duenna," November 21st, 1775. At Drury Lane: "A Trip to Scarborough" (a purified version of Vanbrugh's seventeenth-century comedy, "The Relapse"), February 24th, 1777; "The School for Scandal," May 8th, 1777; "Pizarro" (a tragedy), May 24th, 1779; and "The Critic; or, a Tragedy Rehearsed," October 30th, 1779. "Pizarro" was an adaptation from Kotzebue's "Spaniards in Peru," but it contained so much original merit that it was translated into German. John Philip Kemble, Charles Kemble, Dora Jordan, Mrs. Siddons, and other famous players were in the first cast. "Pizarro" brought £15,000 into the treasury of Drury Lane; and when "the country was threatened with invasion, Pitt was urged to have some of the patriotic tirades in the piece reprinted as the best possible incentive to recruiting the Army." Sheridan also adapted "The Stranger" from the same German author.

## THE RIVALS.

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*Sir Anthony : "Well, Puppy." Act 3. Sc. I.*

THE comedy last revived at the Haymarket was the first play written by Richard Brinsley Sheridan. Born in Dublin, in September, 1751, he was educated at Harrow, and afterwards "received the

accomplishments of a young man of fashion," had fencing and riding lessons at Angelo's, and commenced to eat his dinners at the Middle Temple. The removal of his family to Bath in 1771, enabled him, thanks to his keen powers of observation and ready wit, to lay the foundation of "The Rivals" and "The School for Scandal." There, also, he met the beautiful Miss Linley, to whom, after the most romantic of courtships, he was openly married in

April, 1773—a few weeks, be it noted, after the production of “*She Stoops to Conquer*.” As is well known, he lived “in the most costly style,” in Orchard Street, Portman Square; entertained lavishly, and, thanks to his own brilliancy and the accomplishments of his wife, a sweet singer, he entered the fashionable world. So that, when “*The Rivals*” was first represented at Covent Garden, on January 17th, 1775, his social standing and popularity ensured its success. But, in consequence of its length and the bad acting of the representative of Sir Lucius O’Trigger, the piece came near to being a failure on its first night. The defects, however, were speedily remedied, and the play at once took the high position on the stage which it has since held. In a letter to his father-in-law, prior to the production of the play, Sheridan says of “*The Rivals*”:

“I have done it at Mr. Harris’s (the Manager) own request. It is now complete in his hands and preparing for the stage. He and some friends also who have heard it, assure me in the most flattering terms that there is not a doubt of its success. It will be very well played, and Harris assures me that the least shilling I shall get (if it succeeds) will be six hundred pounds. I shall make no secret of it towards the time of representation, that it may not lose any support my friends can give it. I had not written a line of it two months ago, except a scene or two, which I believe you have seen in an old act of a little farce.”

This anticipation of immediate success was, as we have seen, premature. It must be remembered, not only that Sheridan was extremely young, but a novice in play-writing, a fact which he admitted in the printed version of the piece:

“Yet I own that, in one respect, I did not regret my ignorance; for, as my first wish in attempting a play was to avoid every appearance of plagiarism, I thought I should stand a better chance of effecting this from being in a walk which I had not frequented, and

where, consequently, the progress of invention was less likely to be interrupted by starts of recollection ; for on subjects on which the mind has been much informed, invention is slow of exerting itself."

While "The Rivals" was being applauded by the town, Sir Joshua Reynolds was finishing one of his masterpieces—his portrait of Mrs. Sheridan as St. Cecilia. The comedy was played for sixteen nights, an extraordinary number of times for those days, during



*Mrs. Sheridan.*

its first season. Within a few weeks of the London production, the play was presented in the provinces, where it met with instant recognition. Naturally



enough, it won great favour in Bath. Of the performance there, Sheridan's sister-in-law wrote :

" I never saw anything go off with such uncommon applause. I must first of all inform you that there was a very full house ; the play was performed inimitably well ; nor did I hear, for the honour of our Bath actors, one single prompt the whole night ; but I suppose the poor creatures never acted with such shouts of applause in their lives, so that they were incited by that to do their best. They lost many of Malaprop's good sayings by the applause ; in short, I never saw or heard anything like it ; before the actors spoke, they began their clapping."

Similar success attended the comedy elsewhere. " Tell Sheridan," says the same writer in a letter to her sister in August, " his play has been acted at Southampton : above a hundred people were turned away the first night. They say there was never anything so universally liked. They have very good success at Bristol, and have played ' The Rivals ' several times." It is said that Sheridan, in after life, did not think very highly of the play that had first given him fame, but this is only gossip. Certain it is that it placed him on the high road to prosperity, and that it has retained its popularity on the English-speaking stage for a hundred and twenty-five years. For purposes of record, the original cast should be given :—Sir Anthony Absolute, E. Shuter ; Captain Absolute, H. Woodward ; Faulkland, " Gentleman " Lewis ; Bob Acres, John Quick ; Sir Lucius O'Trigger, Lee ; Fag, " Lee " Lewes ; David, Dunstal ; Coachman, Mr. Fearon ; Mrs. Malaprop, Mrs. Green ; Lydia Languish, Miss Barsanti ; Julia, Mrs. Bulkley ; Lucy, Mrs. Lessingham.

It goes without saying that in the annals of the Haymarket Theatre, which has ever been the ac-

knowledgeable home of English comedy, "The Rivals," like "She Stoops to Conquer" and "The School for Scandal," finds a conspicuous place. To detail the various representations of these classical comedies at the Haymarket would be a lengthy task, but it may be noted that the famous comedian, John Baldwin Buckstone, selected "The Rivals" for the commencement of his management of the Haymarket (March, 1853). Five years later—on January 29th, 1858, to be exact—the Haymarket Company played "The Rivals" at Her Majesty's Theatre, the occasion being one of the festival performances given in honour of the marriage of the Princess Royal. In 1884, the piece was revived under the management of Mr. and Mrs. Bancroft. Did space permit, many other instances of the acting of "The Rivals" at the Haymarket Theatre could be given.

In recent times, the play has been revived, with great success, at the Vaudeville Theatre, Mr. Thomas Thorne being the Bob Acres, Miss Winifred Emery playing Lydia Languish. Sir Anthony Absolute is identified with the name of William Farren, although Samuel Phelps and other noted actors played the part.

## SHE STOOPS TO CONQUER.

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THE popularity of the three comedies, two of which have now been revived by the present management, has no parallel in the history of the English stage. Their record covers a period of nearly a hundred and thirty years. Public interest in them

has never been abated, and the list of distinguished actors and actresses who have appeared in them embraces almost all the celebrated players of the last century and a-quarter. In the face of such facts, it is not necessary to inquire into the precise reasons why these plays have acquired such paramount success; but they would not have attained so high and enduring a place in our estimation but for their truth to nature. The characters are types, not caricatures; therefore they are as much relished, because they are felt to be true, to-day as yesterday. And, although it is never safe to prophesy, they have still a long and pleasing future in store. It is also to be observed that, although all three move to mirth, the laughter is caused by different means and by a dis-

tinct kind of humour. "She Stoops to Conquer" is a hearty laugh from beginning to end, its keynote being the full enjoyment of animal spirits, and, despite that it has many a delicate touch, it sometimes borders on the farcical, and it is often boisterous in its fun. These conditions also prevail in "The Rivals," which, however, has some sentimental scenes, ingeniously contrived to please a certain section of the audiences of older days, scenes which have been frequently omitted from representation in latter times. On the other hand, in "The School for Scandal" we pass from mere humour to a fine and firm wit, and, as some consider, a more dexterous touch than that displayed in its predecessors. In each play, nevertheless, the character-drawing is superb. The story and incidents are extremely interesting, and there is the same fidelity to nature.

There are some further connecting links, inasmuch as Goldsmith and Sheridan were both born in Ireland, and the three plays were produced within four years and two months of each other. But there the similarity stops. Goldsmith's comedy was acted under most adverse circumstances, in the teeth of managerial opposition, and when his career had nearly finished—within, indeed, thirteen months of his death. The younger dramatist had everything in his favour, and his plays were brought out in the heyday of his youth—"The Rivals," when he was little more than twenty-four years old; "The School for Scandal," before he was twenty-six. The aspirant of to-day who seeks for high honours as a dramatic author may surely take heart of grace from the adventures which attended the first

representation of "She Stoops to Conquer." The play had been entrusted to George Colman, the manager of the Theatre Royal, Covent Garden, in whom poor Goldsmith once believed that poets were to find a protector. But time passed on, the season waned, and Goldsmith, rendered desperate by his straitened circumstances, wrote, about the middle of January, 1773, the following earnest appeal to the dilatory manager:

"Dear Sir,—I *entreat* you'll relieve me from that state of suspense in which I have been kept for a long time. Whatever objections you have made or shall make to my play, I will endeavour to remove and not argue about them. To bring in any new judges either of its merits or faults I can never submit to. Upon a former occasion, when my other play was before Mr. Garrick, he offered to bring me before Mr. Whitehead's tribunal, but I refused the proposal with indignation; I hope I shall not receive as hard treatment from you as from him. I have as you know a large sum of money to make up shortly; by accepting my play I can readily satisfy my creditor that way, at any rate I must look about for some certainty to be prepared. For God's sake take the play and let us make the best of it, and let me have the same measure at least as you have given as bad plays as mine. I am your friend and servant, OLIVER GOLDSMITH."

The response to this humble entreaty was the return of the manuscript, with many disparaging remarks on the fly-leaf, and the author, now rendered desperate, sent his play to David Garrick, but, on the advice of Dr. Johnson, re-called it. For the learned doctor recognized its merit and brought his influence to bear upon Colman, with the result that the latter, very grudgingly and with gloomy predictions, consented to give it a hearing. "Doctor Goldsmith," wrote Johnson early in March of the year named, "has a new comedy in rehearsal at Covent Garden, to which the manager

predicts ill success. I hope he will be mistaken. I think it deserves a very kind reception." It is not to be wondered that the actors should have taken the same despondent view of the comedy as their manager, and Goldsmith suffered much mortification at rehearsals. "Gentleman" Smith refused the part of Young Marlow; Woodward declined to act Tony Lumpkin; and, severest blow of all, Mrs. Abington—the first Lady Teazle—would have nothing to do with Miss Hardcastle. Alarmed by these events, some of Goldsmith's friends tried to persuade him to postpone the play. "No," he replied, "I'd rather my play were damned by bad players than merely saved by good acting." The only Young Marlow to be had was the harlequin of the theatre, Lewes, who was suggested for the part by the popular actor, Ned Shuter—the first Mr. Hardcastle—who protested that "the boy could patter and use the gab-box as quick and smart as any of them." Goldsmith assented with some reluctance, but, after one or two rehearsals, declared "the boy's" performance to be the second best in the piece, an opinion which the subsequent verdict of the audience fully confirmed.

The rehearsals were attended by all the leading literary and artistic lights of the day, including, of course, Goldsmith's staunch friends, Johnson and Sir Joshua Reynolds. "But not a jot of the manager's ominous and evil prediction could all the hopeful mirth of the rest abate. He had set his face against success. He would not even suffer a new scene to be painted for the play; he refused to furnish even a new dress; and was careful to spread his forebodings as widely

as he could." The difficulties, however, were not ended even here. Within a few days of the actual production, the play had not been named. "The Mistakes of a Night"—now the second part of the title—was at first the only one, but was rejected as not being sufficiently dignified for a comedy; "The Old House a New Inn" was dismissed as being awkward; while Reynolds suggested "The Belle's Stratagem" (afterwards used by Mrs. Cowley). To Goldsmith himself is due "She Stoops to Conquer." "Stoops, indeed!" said Horace Walpole, "So she does! that is, the Muse; she is dragged up to the knees, and has trudged, I believe, from Southwark Fair." This fastidious critic made many other similar remarks which posterity has not endorsed. On the eventful day of the production—March 15th, 1773—Goldsmith's friends were invited to a dinner, arranged by Johnson, and presided over by the same supporter.

During the dinner, Goldsmith could hardly speak or eat. When the party left for the theatre, he went in another direction. After a dismal walk in St. James's Park, he entered the theatre at the opening of the last act, and heard a solitary hiss at the improbability of Mrs. Hardcastle, in her own garden, supposing herself forty miles off on Crackscull Common (a trick, nevertheless, which Sheridan actually played off on Madame de Genlis). "What's that?" he exclaimed in alarm. "Pshaw! Doctor," said Colman, who even then could not subdue his discouraging attitude towards the comedy, "don't be afraid of a squib, when we have been sitting these two hours on a barrel of gunpowder"—a spiteful and untrue remark. The reception

of the play was, indeed, extremely favourable. The first three nights realized between four and five hundred pounds—large receipts in those days—and the play ran to the end of the season. The tenth night was by Royal command, and the twelfth was the closing night of the season, May 31st. But it was acted in the



*Oliver Goldsmith.*

summer by Samuel Foote at the Haymarket, and it was played again at Covent Garden in the winter. But Goldsmith did not live long to enjoy his success. Born



on November 10th, 1728, in a lonely, remote, and almost inaccessible Irish village on the southern banks of the river Inny, called Pallas, or Pallashore, he died, on April 4th, 1774, in his Temple chambers. He was buried in the grounds of the Temple Church; but, although there is a tombstone there to his memory, it is impossible to identify the exact place of his burial.

The original cast of the principal characters in "She



*Tony: Ah! it's a highwayman, with a pistol as long as my arm.*

"Stoops to Conquer" was as follows: Mr. Hardcastle, E. Shuter; Young Marlow, "Lee" Lewes; Hastings, Du Bellamy; Tony Lumpkin, John Quick; Mrs. Hardcastle, Mrs. Green; Miss Hardcastle, Mrs. Bulkley; Miss Neville, Mrs. Kniveton. In 1777, on the occasion of the first appearance in London of Miss Farren, afterwards Countess of Derby, the comedy, with Miss

Farren as Miss Hardcastle, was again acted at the Haymarket. In 1825, it was revived at Covent Garden, with Maria Foote, afterwards Countess of Harrington, as Miss Hardcastle. We find the play at the Haymarket again in 1856, and, once more, on December 15th, 1881, under the management of Mr. and Mrs. Bancroft. Tony Lumpkin has always been a favourite part, especially with "low comedians." Thus, in succession to Quick, we have John Bannister, John Liston, Robert Keeley, and Henry Compton. The late Miss Litton's revival of the comedy at the Imperial Theatre twenty years ago must be enumerated, and Tony Lumpkin was a favourite part with Joseph Jefferson, who, however, is better known by his great impersonation of Rip Van Winkle.

AUSTIN BRERETON.

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